Music at Convocation Hall

Tanya Prochazka, cello
Janet Scott Hoyt, piano

Saturday, November 13, 2004
7:15 pm *Pre-Concert Introduction*
by **Petar Dundjerski**
Main floor, Convocation Hall
8:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Capriccio for Cello and Piano (1946) — Lukas Foss (b. 1922)

Figment for Cello Alone (1994) — Elliott Carter (b. 1908)

Phantasmagoria — John Corigliano (b. 1938)
On Themes from *The Ghosts of Versailles*
For Cello and Piano

Intermission

Sonata Number Two for Cello and Piano, Op 58 (1843) — Felix Mendelssohn Bartholdy (1809-1947)
Allegro assai vivace
Allegretto scherzando
Molto Allegro e vivace

Fantasy on a "Little Russian" Song for Cello and Piano, Op 43 (circa 1881) — David Popper (1843-1913)

Program Notes

Lukas Foss
b. Berlin, 15 August 1922

Capriccio

Tremendously gifted at a young age, Foss (formerly Fuchs) began to compose at the ripe age of seven. In 1937 his family moved from Germany to the United States, and by the age of 17 he was studying composition with Hindemith at Yale as a special student. His cantata *The Prairie*, based on a poem by Carl Sandburg, received the New York Music Critics' Circle Award after its premiere performance by the Collegiate Chorale under Robert Shaw in 1944, and the piece was widely acclaimed. Also greatly gifted at the piano, he held the post of pianist for the Boston Symphony Orchestra from 1944 -1950. In 1945 he became the youngest composer ever to receive a Guggenheim Fellowship.

Present in his works of the early period (1944-60) is a taste for the neo-classical and eclectic, including an element of American populism as found in *The Prairie*. "Capriccio" (1946) was written for Russian-born American cellist Gregor Piatigorsky, whose promotion of cello music was a major influence on American composers, and is dedicated to the memory of Natalie Koussevitzky. Foss admits to having been heavily influenced by the music of Aaron Copland, with whom he had no formal training, but a relationship of mutual interest and discussion. Where Copland looks for originality in a score, however, Foss seeks musicality over originality. What is most present in Foss's work, and is exemplified in "Capriccio," is a kind of open-air quality and as well as a fascination with American folklore.

Elliott Carter
b. New York, 11 December 1908

***Figment* (1994)**

Elliott Carter has been one of the primary innovators of 20th century American academic music. By blending the achievements of European modernism and American 'ultra-modernism' he has created a unique style that is marked by a driving rhythmic vitality, dramatic contrasts, and cutting-edge innovation. His friendship with Charles Ives greatly influenced his musical thought in his early years. Later he studied with Walter Piston and Gustav Holst (among others) at Harvard, after which he spent several years under the tutelorage of Nadia Boulanger. He then began his teaching and composition career in New York. He has received the world's top compositional honours, including two Pulitzer Prizes.

Carter's later works feature a style marked by transparency and clarity of texture as well as a new directness of formal design. *Figment* for solo cello is an allusive work, with subtle interactions between C and G (the cello's two lowest strings) giving the impression of a flight of fantasy about tonality - a tonality that is transformed from triads into sets. Although contrasts are a major aspect of the piece and Carter's works in general, the fundamental essence of *Figment* lies in its motivic similarities.

John Corigliano
b. New York, 16 February 1938

Phantasmagoria* on themes from *The Ghosts of Versailles

Phantasmagoria is based on Corigliano's three hour opera, *The Ghosts of Versailles*, which is set in the world of 18th-century opera buffa. According to the composer, "the opera takes place on three different planes of reality: 1) the world of eternity, inhabited by the ghosts of Versailles (including playwright Beaumarchais and Marie Antoinette), 2) the world of the stage, inhabited by the 18th-century characters created by Beaumarchais (Figaro, Susanna, the Count and Countess [Almaviva], et al.) and 3) the world of historic reality, primarily the reality of the French Revolution itself, populated by the characters of 1) and 2). Thus, *The Ghosts of Versailles* represents a journey from the most fantastic to the most realistic."

Phantasmagoria mirrors the opera's form in microcosm, beginning with ghost music and a fragment from Marie Antoinette's first aria that recurs throughout the work. In this section, a " liquid tableau" of cluster chords and sliding harmonics create a backdrop for the melody. In the second section, subtle quotes from Rossini, Mozart, and Wagner, and parts of the Act I aria and chase scenes of *The Marriage of Figaro* are interspersed with passages of rhythmic complexity and great virtuosity for both the cellist and the pianist. The buffa section reaches its climax with the Tristan chord, and next we are introduced to a setting of the septet from Act II of Figaro. The ensemble, which in the opera is set in the Conciègerie prison, unites the Almaviva family (the stage world) with Marie Antoinette (the ghost world) in the reality of the French Revolution (the world of historic reality) in a "conclusion of liquid repose."

Felix Mendelssohn Bartholdy
b. Hamburg, 3 February 1809
d. Leipzig, 4 November 1847

Sonata for cello and piano in D Major, Op. 58
Allegro assai vivace
Allegretto scherzando
Adagio
Molto allegro e vivace

Mendelssohn's chamber music output was not large, but he began his composing career with the genre (his C minor Quartet was begun when he was twelve) and always longed to return to it. This piece, his second sonata for cello and piano, was composed in 1842-3 for Count Mateuz Wielhorski, a cello player from a musical Polish-Russian family and student of Bernard Romberg.

The principal theme of the sonata's first movement, built on the chord of D major and in 6/8 time, is lively and suits the cello well. But it is the two middle movements that reveal the great imagination of the composer. The *allegretto scherzando* is a witty and humorous movement in which the pianist is challenged by a variety of staccato and legato touches and a passage of thunderous octaves at the recapitulation. The cellist alternates pizzicato and arco in various registers throughout the central section. The theme is re-energized with each repetition, and the movement is further enlivened by well-timed imitation.

The *adagio* of this piece is truly one of Mendelssohn's most original. It takes the form of a chorale-like theme, although it is not derived from any known traditional source. The chorale is spread over the piano in massive chords which, together with the use of damper pedal and the cello's reinforcing of the bass, result in an organ-like sound. Between the chorale phrases the cello intercepts with a quasi-recitative motive. Later the chorale and recitative overlap until the piano takes over the recitative, now in the minor mode. Mendelssohn, the first great Bach revivalist, was likely influenced by Bach's *St. John Passion*, particularly the aria "Es ist vollbracht" with its viola da gamba ostinato.

The final movement is linked to the *adagio* by a diminished seventh, and tension is created by a delay of any direct statement of the tonic chord. The salon-style keyboard writing gains musical depth as the movement continues, and its style and affect give the listener a taste of what it must have been like to listen to Mendelssohn improvise at the piano.

David Popper
b. Prague, 18 June 1843
d. Baden, Vienna, 7 August 1913

Variations on a Little Russian Theme

David Popper was the son of Prague's Kantor, and showed a gift for music as a young child. After studying at the Conservatory of Prague he soon became established as a cello virtuoso who had both an elegant, expressive tone and precise execution at any tempo. During his first tour in 1863 he won the admiration of Hans von Bülow which led to his appointment as *Kammervirtuos* (chamber virtuouso) at the Lowenberg court chapel. After years of touring he settled in Budapest and became a much-admired professor at the Royal Conservatory of Hungary.

By 1892, George Bernard Shaw could write of "the inevitable Popper" found in cello recitals of the time. For many cellists today his name often brings fear: his 'High School of Cello Playing' – a tutorial of studies and etudes - is still used around the world to train young cellists. His body of over 100 compositions, most written for cello and piano, reflects almost every style that would have surrounded him in Europe during his lifetime; his songs, dances and variations prove an awareness of German, French, Spanish and Russian composers and styles of the 19th century. Popper's pieces are quintessentially Romantic, emotionally direct, compact, and straightforward. They are charming and uncomplicated for the listener, while the technique required to perform them is often tremendously challenging – he was, after all, both influential in cello pedagogy and renowned for his compelling performances!

Notes by Allison Fairbairn

Professor of cello, chamber music and conductor of the Academy Strings and University Symphony Orchestras at the University of Alberta, cellist **Tanya Prochazka** (nee Hunt) is a soloist, chamber musician, conductor, freelance player and teacher.

Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers.
She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia.
Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka gathered a number of prizes at prestigious competitions:
Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. Her repertoire ranges from the Baroque period through to the present day. She broadcasts frequently on CBC radio and regularly collaborates nationally and internationally with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley.

In March, 2004 Tanya performed the world premier of the Cello Concerto, "La Rosa Enflorece" especially composed for her by Alfred Fisher with the Kingston Symphony Orchestra, with conductor Glen Fast. In October 2004 she joined violist Rivka Golani in another world premier performance of Malcolm's Foryth's new Double Concerto for viola, cello and orchestra, with the Edmonton Symphony Orchestra. She also performed the Brahms Double Concerto with Israeli violinist Daniel Kossov in Melbourne, Australia, September, 2004. A highlight of the coming season will be her performances of all of Bach's Suites for solo cello, "Bach By Candlelight" in January, 2005.

Ms Prochazka is highly regarded as a devoted teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. In July, 1998, she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta. She is also Conductor of the University Symphony Orchestra and the Academy Strings Orchestra. In February, 2002 Prochazka lead the Academy Strings Orchestra on a fabulous concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana. She is presently planning a tour of Alberta with the Academy Strings in combination with the premier student string ensemble, Musica Eterna, from Havana, Cuba for March 2005.

In March, 2003, Tanya made her opera conducting debut with 4 performances of Mozart's Magic Flute with the USO and the Music Department's Opera Workshop program, and will conduct Puccini's "Gianni Schicchi" and Menotti's "Old Maid and the Thief" in January 2005, again with the USO and the Music Department's Opera Workshop program.

Ms Prochazka leads cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2002 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach has met with resounding critical success. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Also released this year is "Bohemian Woods", music by Dvorak, Janacek and Martinu, with pianist Milton Schlosser.

Janet Scott Hoyt is widely known as a pianist, teacher and adjudicator. Her university studies were completed at the University of Alberta. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menachem Pressler. Since 1973, she has been a member of the music faculty at The Banff Centre, and in 1995, was nominated to lead the Collaborative Pianists Faculty there. Through her long association with The Banff Arts Festival, she has performed with many artists of international reputation and with students from around the world. She was named to the piano faculty of the Department of Music at the University of Alberta in 1998.

Upcoming Events

November

15 Monday, 5:00 pm
Hear's to your Health
Lidia Khaner, oboe
Aaron Au, viola
Patricia Tao, piano
Beethoven *Adagio for Oboe and Piano, WoO33/1*, Brahms *Sonata for Viola and Piano in E-Flat Major*, Op. 120, No. 2, Loeffler *Two Rhapsodies for Oboe, Viola and Piano*
Foyer, Bernard Snell Auditorium
Walter MacKenzie Centre
University Hospital
Free admission
Co-sponsored by the Faculty of Medicine and Dentistry and the Department of Music

16 Tuesday, 12:00 noon
The Davis Concert Organ
Noon Hour Series
The University Symphony Orchestra
Tanya Prochazka, Conductor
with **organists Marnie Giesbrecht**
and **Student competition winners**
The Three Concertos
GF Handel, JS Bach, JK Kloppers
Winspear Centre for Music
Free admission
Donations are welcome in support of the University of Alberta Department of Music Organ Program

19 Friday, 8:00 pm
Faculty and Friends
Kathleen Corcoran, soprano
Russell Whitehead, trumpet
William H Street, saxophone
Roger Admiral, piano
Laurie Radford *A Larus Exchange*
Howard Bashaw *Preludes, Book II*
Paul Steenhuisen *A book from the harbour, Chapter III*
James Tenney *Saxony*
Allison Cameron
Three Shapes of the Sword
Admission: $15/student/senior, $20/adult

20 Saturday, 8:00 pm
Visiting Artists Recital
Paul Grindlay, bass-baritone
Rosemarie van der Hooft, mezzo-soprano
Love, the Olde Fashioned Way
Works by Caccini, Purcell, Blow, Handel, Pergolesi, Mozart and Schubert
Admission: $15/student/senior, $20/adult

21Sunday, 8:00 pm
Visiting Artists Recital
Mary Johnson, violin
Colin Ryan, cello
Michael Massey, piano
Admission: $15/student/senior, $20/adult

24 Wednesday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, conductor
Concerto Competition FINALS
Admission: $10/student/senior, $15/adult

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, Arts
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).